

Painting and Poetry: Third graders' free-form poems inspired by their paintings

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It is important to find the means by which struggling writers can find success in the English Language Arts. For students struggling with reading and writing, the visual arts may be a way of accessing and expressing their ideas and ultimately opening up a world of creative possibilities. This article explores drawing and painting as a pre-writing strategy. The article follows 6 third grade students as they participate in a workshop designed to facilitate poetry writing based on the students' artwork.

Introduction

Over the past several years there have been a number of books and papers published on the topic of integrating the visual arts in literacy curriculums (Cornett, 2006; Efland, 2002). Research has demonstrated that imagery plays a critical role in early literacy development and that young children learn to “read” stories through pictures before they can read text (Wolf, 2006). The role of visual images in the development of oral and written language (Ehrenworth, 2003) has also been observed and parallels between the way that we communicate and create meaning through image and text have been identified (Albers, 1997). This research has provided support for a broadened school-wide conception regarding the role of art in literacy development.

Maxine Greene (Ehrenworth, 2003 p. 44) says that “informed engagements with several arts is the most likely mode of releasing our students’, or any person’s, imaginative capacity and giving it play.” Within this type of educational environment, students move fluently between these expressive mediums building confidence in both.

The purpose of this study was to determine whether students who struggle with writing would benefit from using images as the inspiration for their literary expression. Students used abstract paintings they created in art class as the inspiration for writing free-form poems. Looking at their artwork, students compiled a list of words and phrases that were reactions to, and observations based on, the images they had created. Their written responses were then arranged and edited to create free-form poetry. The students were guided through the poetry

writing process with a series of mini-lessons based on the stages of the writing process. My hypothesis was that the young writers participating in the study would be inspired and motivated to write about their paintings and would benefit from using their artwork to guide the poetry writing process.

Research Questions

Two research questions guided my study:

1. Will the use of visual imagery in the writing process affect students' motivation to write?
2. Will the use of visual images as creative inspiration affect students' ability to express their ideas through poetry?

Importance of Study

It is important to find the means by which struggling writers can find success in the English Language Arts. For students struggling with reading and writing, the visual arts may be a way of accessing and expressing their ideas and ultimately opening up a world of creative possibilities.

Review of Literature - Visual Arts and Language Arts Intersect

In order to embrace the union of the visual arts and language arts, we must first come to a common definition of the term "literacy." This paper utilizes Piro's (2002) definition of literacy as "the ability to encode and decode meaning in any of the forms of representation used in the culture to convey or express meaning." This may be through oral or written language or it may be through visual arts, drama, music, film, photography, mathematics, or dance. When students translate learning between expressive modalities, they "develop richer and more complex literary practices" (Albers and Cowen, 2006). Recent research demonstrates that the more opportunities students have to "translate meaning across these sign systems" (Albers and Cowan, 2006) the more opportunities they have to achieve (Cornett, 2006). Myers supports this assertion when he theorizes that ELA "should include translations from one sign system to another as an essential part of curriculum" (Myers, 1996, cited in Cowan, 2006). This quote from a fifth grade student who participated in Cowan and Albers' (2006) study demonstrates the effectiveness of this teaching model. (p.124)

My favorite part of the class is writing. I got better at writing poetry. My vocabulary was extended when I acted out my words and drew pictures. Then we made masks. My poem came out of the mask and the mask came out of my poem.

Drawing as a Prewriting Strategy

Writer's Workshop, as developed by Lucy Calkins, emphasizes the writing “process,” which includes brainstorming, composing, revising, and editing. Calkins believes that children are naturally driven to express themselves with language (1986). Albers (1997) identified parallels between the creative process of the language arts and visual arts. She says that in the art making process, “students generate, revise, edit, and reflect upon their meaning making, developing and integrating expression with their evolving technique” (p. 340). Both the visual and linguistic languages encourage creation, observation, and reflection. As a result of these creative parallels, there is a natural movement and influence between language and visual arts.

Experiences in the visual arts have been found to be particularly meaningful and helpful to the writer during the prewriting stages of the writing process. Several authors and researchers have written about the use of drawing during prewriting (Atwell, 1990; Graves, 1983; Olson, 1992). Tompkins (2004) refers to prewriting as the “getting ready to write” stage. She says that “70% or more” of writing time should be spent doing prewriting (p. 214). During the prewriting stage, the writer selects a topic, considers the purpose, audience, and form, and generates and organizes ideas for writing. Tompkins (2004), Graves (1983) and Calkins (1986) suggest that drawing can be a successful way to gather and organize ideas early in the writing process.

A research project looking at the effectiveness of using drawing during the prewriting stage of writing was conducted by Norris, Mokhtari, and Reichart (1998). The participants in the study were third graders. Half of the students drew before beginning writing and the other half wrote without drawing. On average the students who drew first had an increased number of words, sentences, and idea units, and they were graded higher on their overall writing performance compared to the students who did not draw. Anecdotal observations indicated that the use of drawing was highly motivating to the student participants and assisted them in planning their writing piece (Norris, et al, 1998).

Olson developed a program called “envisioning writing.” Throughout the program, arts experiences were used as the creative catalyst for writing. Olson found that throughout the

project, students demonstrated improvement in their drawing skills and language arts skills (1992). She emphasizes the benefits of integrating visual arts and language arts for “visual children, reluctant writers, and all children” (p. 156). Some children that are identified as having learning disabilities in the area of reading and writing experience difficulty because they are what Olson calls “visual learners.” Many of these visual learners, she says, produce images that are sophisticated and rich in details. For these students the use of drawing during the prewriting stage is particularly helpful (Olson, 1992, and Tompkins and Hoskisson, 1991). Olson emphasizes that the use of drawing during pre-writing is not “something to be gradually if not totally displaced by writing as children improve their language skills” (Olson, 156). Many primary teachers use these strategies but as children move up in the elementary grades, the opportunities for them to use art as a prewriting strategy is diminished.

Art and Poetry

There are several curriculum articles that relate specifically to writing poetry based on art as well as a rich literary history related to poetry that has been inspired by great works of art. In ancient Greece a word was developed for this type of work – ekphrasis. In its most literal translation it means “poetry as speaking picture, picture as mute poetry” (Blackhawk cited in Olson, p. 165). The work of many contemporary poets has also been influenced by the visual arts; Rainer Maria Rilke, W.B. Yeats, W.H. Auden, and William Carlos Williams are a few. Edward Hirsch (1994) said, “works of art initiate and provoke other works of art” (p. 10).

As elementary age students begin to find their voice as writers and come to experience writing as an expressive creative medium, art can serve—just as it does for many professional writers—as a great source of inspiration. Poet and critic John Hollander describes the experience of writing poetry inspired by art as “entering” the artwork. In discussing children’s interpretations of artwork Ehrehworth says (2003), “An art object portrays not only an event or a figure but also reveals how the artist felt about that subject.” She says that children are particularly susceptible to this experience of the “felt.” Ehrehworth describes the art that her 6th grade students created when they looked at and discussed a series of portraits by Pablo Picasso as “lucid, purposeful, and powerful” (p. 24). These studies indicate that students demonstrated an increase in motivation and success when using artworks, their own or others, to guide their writing.

Teaching Free-Form Poetry

According to Routman (2000), free-verse poetry allows for a wider range of creative possibilities. “Released from the structure of rhyme,” she says, “kids can focus on content and language and they express themselves easily.” Each child’s voice depicts a “unique and personal style” (Routman, p. 5). Koch (1970) also discourages the use of rhyme. He sees rhyme as an obstacle in getting students “tuned into their own strong feelings, to their spontaneity, their sensitivity, and their carefree inventiveness.” (p. 25) Koch (1970, 1973) and Routman (2000) make similar observations on the practice of teaching poetry, specifically in regard to the importance of utilizing a range of quality poetry written by children and adults. Routman emphasizes the importance of reading aloud and Koch notes that students are most receptive to listening to poetry just before they began their own writing. Routman introduces elements of poetry through mini-lesson some of which include selecting topics, writing with voice, choosing language carefully, and using line breaks and white space. Koch, on the other hand, prefers to read poetry examples and then allow students to be influenced and imitate other poets.

In his work with fourth graders at P.S. 61 in New York City, Koch identifies what he considers “barriers to writing.” These include what to write about, worrying about spelling, worrying about punctuation and neatness, the perception that poetry is difficult and unapproachable, and the fear of writing a bad poem or of being criticized. If these factors can be tempered, students will be more successful. Koch says that the best way to help children write freely is “by encouragement, by examples, and by various other inspiring means.” (p. 17) He elaborates in the statement below:

The educational advantages of creative, intellectual, and emotional activity that children enjoy are clear. Writing poetry makes children feel happy, capable, and creative. It makes them feel more open to understanding what others have written (literature). It even makes them want to know how to spell and say things correctly (grammar)... Of all these advantages, the main one is how poetry makes children feel: creative; original; responsive, yet in command.” (p. 53).

Routman also observes that students who struggle with writing in general can be successful with poetry. She suggests that students who complete the writing process have at least one of their poems published, individually or as part of a classroom anthology (2000).

Methods

Participants

The participants in this study were six third-grade students at Hoover Elementary School in the Kenmore Town of Tonawanda School District. All of the students were in the same third-grade classroom. They had been identified as struggling writers and were referred for participation by the school reading specialist. There were three girls (Liliana, Christina, and Danielle) and three boys (David, Jesse, and Alex). They were highly motivated to take part in the project. I have known the students for 2 years and I am their art teacher.

A Description of Each Participant (and an image of their artwork)



David has an IEP and receives occupational therapy services. His main area of difficulty is fine motor skills and he struggles with writing. He enjoys art but can be self-critical and easily discouraged.



Jesse is very talented artistically. He produces high level work. He fixates on the Bakugan character series (Sega Toys) and they appear in his artwork frequently.



Alex is an average student. An enthusiastic participant, he can be silly and periodically needs to be refocused. He and Christina are good friends.



Christina is creative and energetic. She talks to herself quietly as she works through her ideas.



Danielle is very artistic. She is quiet, bright, and wants to do well. She has a twin brother who is also in third grade.



Liliana is repeating third grade. She can be reluctant to put in a substantial effort if she is not really interested in the task at hand.

Procedures

The students met for one 25-minute poetry workshop session each week for 12 weeks. These sessions occurred from 2:35 p.m. to 3:00 p.m. on Monday afternoons.

Background - Creating the Paintings

The artwork used for the poetry workshop project was completed in art class prior to the beginning of the writing sessions. Students created abstract paintings inspired by Wassily Kandinsky. They began by using black acrylic paint to create lines. After this was dry, they added color using watercolor paint.

Week 1 – Welcome to Poetry Workshop

Students were introduced to the poetry workshop project. They were very interested to find out what they would be doing. I explained to the students that they would be developing a poem or a set of poems based on a painting recently completed in art class.

We compared writing and drawing and discussed ways in which they can be used to communicate stories and ideas and how they interact and influence each other; writing inspiring visual art and visual art inspiring writing. To illustrate the relationship between these expressive modalities, students participated in a visualization exercise based on the poem *Wolf*, by Billy Collins (Paschen, 2005). I had the students close their eyes, asking them to visualize what the scene based on the poets words. Following the reading, each student was handed a sheet of paper and asked to draw a picture of what they saw in their mind based on Billy Collins' poem. While they worked, they listened to the author read the poem from the audio CD provided with the book. Displayed below is Danielle's visualization drawing created after listening to the poem *Wolf*, by Billy Collins.



Figure 1: Danielle's Visualization drawing created after listening to the poem *Wolf*, by Billy Collins.

I then explained that, in the poetry workshop, each student would be looking at her or his own painting and creating poetry that would accompany the artwork. I explained that we would be following the steps of the writing process; brainstorming, organizing, drafting, revising, editing, and publishing, and that at the end of the project we would be compiling our poems into a published book to share with our families and school community. Students created a folder to hold their materials throughout the project.

Week 2 –Brainstorming About Color

I welcomed students, telling them that we would spend the next 3 sessions brainstorming about our paintings and reacting to the lines and colors within them. We discussed the important role that brainstorming plays in the writing process. I told them that during the brainstorming and writing stage they did not need to be concerned with spelling and that invented spellings were acceptable. I emphasized that the most important thing was to get ideas on paper.

As a warm up, I passed out 3 small rectangular sheets of paper to each student. Each piece of paper was a different shade of blue. I reviewed how, at the end of the last session, we discussed how an author's choice of words helps us to see (in our mind) what they describe. We discussed ways of describing colors by comparing them to other things that are familiar to us; so instead of just saying "blue" a writer may describe the blue so that the reader understands what type of blue they mean. For example, *baseball night blue* or *jolly rancher blue*.

Students then took a couple of minutes to create their own name for each blue sheet they had received. Following the exercise, they shared their favorite color name. Alex labeled his blue

paper samples with his own unique color names: *ice blue* for the darker blue and *poison frog blue* for the lighter blue.

Students then turned their attention back to their artwork, contemplating names for the colors that they saw in their paintings. I gave the students graph paper and colored pencils to use for writing. They really seemed to enjoy using these materials; a little variety from the traditional graphite pencil and lined paper. Each student looked carefully and insightfully at his/her artwork, developing at least three interesting color descriptions during the remainder of the work session (about 15 minutes). Some of the colors that Alex developed were *sunset pink*, *cheese yellow*, and *Japanese town red*. Color descriptions that Danielle brainstormed based on her painting were: *snow white*, *fog green*, *pig pink*, *pyramid yellow*, and *sun orange*.

Week 3 – Brainstorming About Line

As the students entered the room they were asked to sit in a circle on the floor. I complimented them on the color names they had brainstormed to describe their paintings and shared one descriptive phrase from each student with the group. They were proud and eager to show the class what portion of their painting had inspired that color description. I told them that today we were going to be brainstorming about line.

Students were presented with the artwork *Composition IV*, by Wassily Kandinsky. They were asked to look at the lines in the artwork and to select a line (without telling anyone in the group what line they had chosen). They were then asked to pose like that line; to create the movement of the line with their body. Once they were in position, they were presented with the last step of the exercise which was to think of a word to describe their line/pose. The act of “becoming the line” helped students to understand how a line can be animated with words.

Students then transferred this experience to their own artwork looking closely at the lines, posing, and developing descriptive words to add to their brainstorming list. Some words that Danielle brainstormed to describe the lines in her painting were *mountain line*, *stripe line*, *diamond line*, *smiley line*, *wing line*, and *eagle line*. Students were then asked to develop additional associations for the lines in their paintings; to think of something that reminds them of that line. For example, next to the word *corkscrew line*, Alex wrote “roller coaster” and next to the word *curvy* David wrote “traffic.”

Week 4 – Brainstorming About Feeling and Experience

Students entered the class and were eager to begin. They positioned themselves on the floor in front of their paintings. I told them that for our last brainstorming session I wanted them brainstorm openly about their work, listing any additional thought they had. Students began by selecting one of the brainstorming prompts: *My artwork makes me feel...*, *My artwork is like...*, or *My artwork reminds me of...*

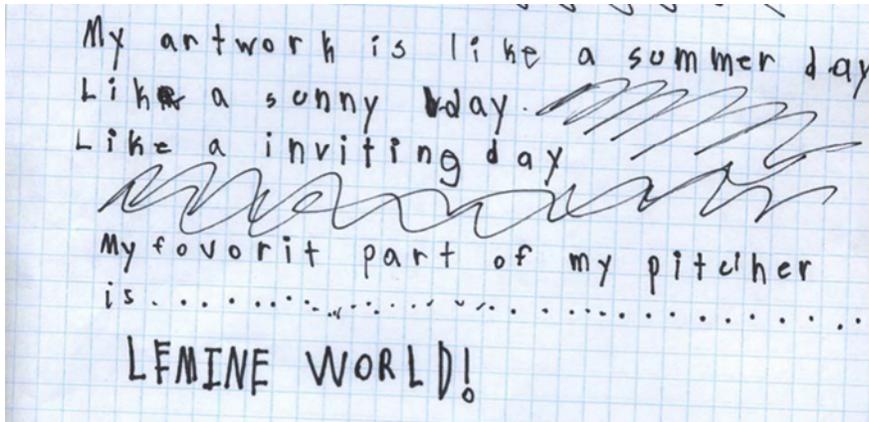


Figure 2:
Danielle’s brainstorming sheet responding to the writing prompt “My art work is like...”

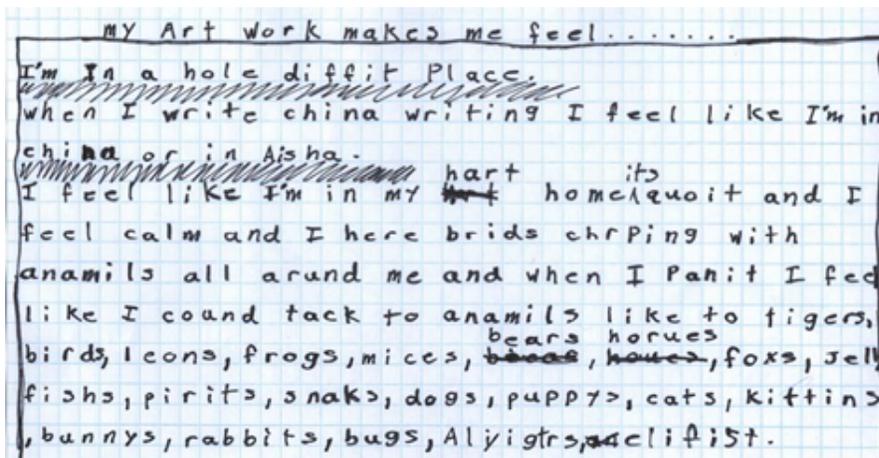


Figure 3:
Lily’s brainstorming sheet responding to the writing prompt “My artwork makes me feel...”

Week 5 – Eight Organizing Ideas and Drafting

We celebrated all of the brainstorming that we had done so far. We admired our brainstorming sheets and agreed that we were ready to move on to the organizing phase of our poem writing. I handed each student a copy of the poem *Turtle Time*, by Lilian Moore (Prelutsky, 2003). I read the poem aloud to them, then asked the students to circle words that, if they were to take their best guess, they thought may have been on Lilian Moore’s brainstorming

sheet. I wanted students to think about how these brainstorming lists that they had been working would develop into poems.

TURTLE TIME
My time is
slow time,
old time,

the unhurried
time of
turtles
long ago.

Slowly,
I make my way.

Why hurry?

There was turtle time
before there was
people time.

Lillian Moore

Figure 4: Alex speculates as to which words poet Lillian Moore may have had on her brainstorming list. Poem from *Beauty of the Beast: Poems from the Animal Kingdom* selected by Jack Prelutsky.

The exercise was repeated with a second poem, *Rattlesnakes*, by Byron Byrd (Prelutsky, 2003), and further discussed how a poet may use a word from the brainstorming list but develop the idea a little further during the organizing and writing portion of the writing process.

Between sessions, I took the students' brainstorming sheets and enlarged them from 8 1/2 x 11 to 11 x 17. I wanted the words to be easy to see and cut out. Students were told that they would be able to cut apart these large sheets so that they could sort and organize their words. I modeled how to do this by selecting two words that I brainstormed (based on the artwork by Wassily Kandinsky) *curvy* and *mountain*. I asked the students how these might work together in a phrase. Christina offered the phrase "curvy mountains, up and down". Alex added "mountains curving all around."

Now that the students understood how to use their brainstorming words to develop more substantial phrases and ideas, they began cutting their brainstorming sheets. When they found a word or words that they wanted to elaborate on, they took a 4 x 6" piece of graph paper and glued the selected words at the top, using them for the inspiration for the phrase which they wrote below. For example, David grouped the words *traffic jam*, *road*, *curly*, and *straight*, on one sheet. The phrase that he developed using those words was "Cars in a traffic jam, some roads are curly and some roads are straight." Danielle used her brainstorming words *pyramid yellow*, *sand tan*, *sun orange*, and *fog green* to develop the phrase, "The pyramid yellow and sand tan were lying on the ground. Sun orange glowed on the ground. The land sparkled with fog green." Through the next three sessions, the students continued to develop poetic phrases based on the brainstormed words.

Week 9 – Eleven Lines and Spacing, Editing, and Publishing

When the students arrived, they immediately observed that one of Christina's phrases was written in two-inch script on chart paper. They were curious and intrigued and she was elated. As the students got their folders and began getting settled, I started to cut Christina's phrase so that each word was on an individual sheet of paper. I told the students that today we would be discussing the physical structure of a poem and how poets use lines and spacing to create meaning and rhythm within their poetry. I read Christina's phrase "It was the only butterfly left in snow land," as one long chain of words. Then I split the phrase, placing some of the words on second line underneath. "It was the only butterfly, left in snow land." I read the phrase again. I could tell that students were interested and perceived the distinct difference in the two readings. Next I set all of the words on a table, placing only two words on the chart board *It* and *was*. I asked the student to suggest how many words should accompany those two on that

line. Some thought “It was” was enough, others liked “It was the,” or “It was the only.” I told them that as we began the publishing stage; typing our poems into the computer they would have to think about the lines and spacing of each portion of the poem very carefully...and they did. I could see them deliberating over the placement of words

Over the next few classes students typed their poems into Microsoft Word using school-owned laptops. Each student had a Word document with her or his painting inserted at the top of the page and the poem underneath. As students typed, they revised and edited their poems. They needed some assistance with spelling, which I provided. After the students finished writing their poems, I printed them along with their paintings and published them as a poetry collection. The group decided to title the book, *Painting and Poetry*, and to put all of the artwork on the cover.

Week 12 - The Celebration

We gathered for one last session to celebrate our finished work. We sat in a circle and each student read her or his poem to the group. The other children listened attentively and cheered at the end of each student’s poem. Their satisfaction was evident in their expressions and body language. The students congratulated each other and finished by completing the student survey (see Findings).

The following pages contain the students’ completed poems, which were published in *Painting and Poetry*.



SNOW LAND

By Christina W.

A butterfly lands on a pink flower
It is the only flower in snow land
You can still see the snowy mist in the distance
You can still see the little butterfly resting on the flower

It's a snowy day in snow land
Orange clouds blow in the wind
A dragon sees
a frog floating by and two bats
flying towards them
A blue ball bouncing along is like a baby's blue dress
It makes me feel like a snowy winter night



A POEM ABOUT MY PAINTING

By Alex B.

butterfly with yellow strips hiding
behind a pink flower
curvy coaster in the corner
with one corkscrew and three humps too
a yin yang is in Japan
blue, black, and orange
a temple, a great pyramid
in a windy sand dune made with green stones
green eyes so beautiful like a cat
spooky with a little black dot
cool pretty sign with a duck's beak animals are in danger
melted cheese smells like a taco It's very tasty
with soup and a drink



DOORS

By Danielle L.

Mountain doors, striped doors, diamond doors
Smiley doors...and your doors.

A NEW WORLD

By Danielle L

It is an inviting day in Lemon World!
The pyramids yellow and sand tan
Were lying on the ground
Sun orange glowed on the ground
The land sparkled with fog green
An eagle was flying to lemon blue
The eagle said "I hate lemons."
The lemon ate him. He Tasted like chicken

ART

By Danielle L.

Art is fun,
Art is blue
Art is cool and so are you.



POEMS ABOUT A STORM

By David B.

HURRICANE

Circles swirl like a hurricane

TRAFFIC JAM

Cars in a traffic jam. Some
roads are curly and some are straight

My artwork makes me feel like being at a thruway exit

DARK BROWN

My art work looks like a storm

Hurricane hits land

flood water is dark brown

destroys houses and makes mold

SNAKE

A snake moves curly

finding food in the forest



A BAKUGAN'S LIFE

By Jesse K.

Bakugan

Fear ripper

Claws bigger

Than his body

Green body

for camouflage

Sharp teeth

Curvy Bakugan holder

Loopy fire flames

Big horns

the size of

Mount Rushmore

Yellow eyes

turned black

Lightning bolts

Ability card

Thunder spin

Thunder bolts

Gate Card

Thunder blast

Sand

Ability card

Quick sand

Freeze



A DIFFERENT PLACE

By Lily L.

I'm in a
whole different place

When I'm in school
I look out the window
I look at the sky
Then I'm in my heart home
with all of my favorite animals

I am a princess
My castle
Is made of clouds

Then
the bell rings
the castle
the animals
are all gone
Everything is gone
Now I know I was daydreaming

Findings

Student Survey

During the celebration session, I passed the students their folders, which contained all of their working materials and drafts. We reviewed the process that they had gone through to write the poems; brainstorming, organizing, writing, revising, making choices about lines and spacing, and publishing. I told the students that I wanted them to give me some feedback about the process that I could use when doing this project in the future and I asked them to be honest. I passed each student a survey sheet and explained to them what they were seeing. On the survey sheet, each stage of the writing process was listed with a horizontal bar extending to the right side where they would indicate their level of enjoyment for each stage. In order to encourage student thinking about the rating, the survey required them to draw a line that could extend from one (not at all) to four (very much). I also asked them to mark off which steps of the process they would use if they were writing poetry on their own.

HOW much I <u>enjoyed</u> the POETRY writing process.	1	2	3	4
Brainstorming: Listing thoughts and ideas				
Organizing ideas: Cutting words apart and organizing and Organizing idea sets				
Writing: Using the brainstormed word sets to create phrases				
Lines and Spacing: Deciding where to make line breaks and spaces				
Editing and Publishing: Typing the final poem and editing as teams				

I will use this poetry technique on my own.	Check here
Brainstorming: Listing thoughts and ideas	
Organizing ideas: Cutting words apart and organizing idea sets	
Writing: Using brainstormed word sets to create phrases	
Lines and Spacing: Deciding where to make line breaks and where to leave spaces	
Editing and Publishing: Typing the final poem and editing as teams	

Student responses to the survey demonstrate that all the students found writing, lines and spacing, and editing to be extremely enjoyable. Several of the students perceived brainstorming and organizing as enjoyable, but more difficult. My observations of the students' behavior during the writing process support the survey data. During the brainstorming stage of the writing process students required more guidance. As they progressed into the writing stage they worked much more independently. The hard work that they put in at the beginning of the process made it easier for them as they progressed. In responding to the second chart, all of the students said that they would use all of the steps in writing their own poetry, which indicated to me that even if they struggled at a certain stage in the process, they understand that all of the steps are vital to what they accomplished.

Discussion

Based on my observations during the poetry workshop and reactions and conversations during the celebration, it was apparent that students enjoyed the poetry writing process and felt incredibly proud of their final outcome. The student poems demonstrated a high level of achievement in all of the technical categories used in the 6 traits writing model: ideas, organization, fluency, voice, word choice, and conventions (Culham, 2003). I attribute the success of the project to the following factors – the poetry mini-lessons, the art integration, the small group setting, and my personal interactions and rapport with the students.

The mini lessons at the beginning of each weekly session were beneficial in modeling the portion of the poetry writing process to be approached that day. I developed strategies to engage the children in each aspect of the writing process and modified my teaching strategy to their needs. I wanted it to be fun and for them to be immediately “hooked in.” The small group setting provided the opportunity for a level of personal attention that would not have been possible in a large class setting. The comfort of the students was evident in their willingness to share their ideas with the group, and the support and encouragement that they offered each other. I also have a positive rapport with the students and have built a relationship of trust with them. They know that I will guide and encourage them in their writing just as I regularly do with their artwork. The students were immediately motivated by the inclusion of their artwork into the writing process. They were excited about exploring the paintings with words. They also seemed to really enjoy

the aspects of the writing process that allow them to engage with some art making processes and materials; cutting, pasting, writing in color, etc.

At the celebration students received several copies of the published poetry booklet to take home. The following day each of the students in the group came individually to visit me in my classroom. They wanted to share the encouragement and praise that they had received from their families when they shared their poetry. By the end of the project each of the students involved developed a confidence and comfort with the process of writing poetry and viewed themselves as a successful young poet.

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